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Art+Shanghai Presents:

Post Traditional
候船同

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Gao Feng / 高风
Hao Liang / 郝量
He Jian / 何剑
Yao Lu / 姚璐

Curated by Jeremie Thircuir

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Post Traditional 候船同

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Post Traditional 候船同

By Jeremie Thircuir

The way Chinese contemporary art has emerged is quite unique and radically differs from the traditional evolution of art history as we have seen it in the West.

Western art history follows a layered evolution, where different movements followed each other according to both the socio-political and aesthetic evolution of the period.

Unlike the Western development of art, modern and contemporary Chinese art history is made of a radical break from traditional aesthetics, evolving from “Western layers” of art history.

The Cultural Revolution from 1966 to 1977 brought a rejection of thousands of years of Traditional Chinese Painting, considered to be a counter-revolutionary form of art, and the emergence of Social-Realism, whose role was to support the revolutionary cause by the use of simple imagery that everyone could understand.

Then in the 1980s, under the many reforms of Deng Xiaoping, came along a greater freedom of creation for artists and the end of academism. Willing to explore their own perspectives, these artists took their influence and models from Western thought or art. What followed was the birth of movements such as “Cynical Realism” or “Political pop.”

As China opened up to the rest of the world, a generation of artists born in the 70’s had grown up in an internationalised environment far from the Cultural Revolution. This radical social evolution brought new references as well as new problems in the country’s artistic production. Rapid westernisation created a feeling of alienation for a

lot of Chinese, and the development of a new model that did not take root in the country’s tumultuous history necessitated a search for identity for many artists.

Some have decided to fill the gap between Chinese Painting and Chinese contemporary culture, rewriting a new history of Chinese art, a more linear one, avoiding Cultural Revolution and Social-Realism elements to integrate a Chinese tradition in contemporary art.

The artists exhibited by Art+ in “Hou Chuantong” (Post-Traditional) are but a few examples of this movement. Hou Chuantong is attempting to show the audience a few elements of this new artistic movement. The curatorial focus was on artists using different mediums and coming from different regions of China to demonstrate the diversity and the extensive development of these new preoccupations.

Yao Lu’s photographs take their inspiration from traditional “Shanshui” 山水 paintings and use as main material the construction sites of Wanjing in Beijing, next to the Central Academy of Fine arts where he teaches.

At first glance Lu’s photos are deceptive, but it only takes a few seconds to realise that the “Ziran”, (idea of nature, simplicity of the technique in Chinese Painting) of his artwork turns out to be urban landscape. The poetic image of the painter sat in front of the “Yellow Mountains” turns out to be a migrant worker, building a new world.

He Jian comes from Chongqing where he lives and teaches at the Sichuan Academy of Fine Arts. He works on new issues of contemporary China through concepts like the single-child policy, the sadness of the middle class and the introduction of western elements into Chinese culture as can be seen in the “Wedding Series”. The apathy in their



faces makes them appear as strangers in the universe they are living in. Jian uses a Chinese mural painting (Zhongguo Hua) vocabularies techniques to depict these topics. By using traditional Chinese colours on Chinese paper he gives us the feeling of classic artworks, giving us a new perspective on our own modernity and culture that is just waiting to become traditional.

Hao Liang is the youngest of the artists exhibited in this exhibition. He produces his paintings on a very thin fabric, which gives his colours a tonally smooth effect. He cynically uses the iconic elements of traditional Chinese painting, such as cranes, mountains and sea, and decontextualises them from their accepted traditional uses.

Born in the 80's, Liang is unencumbered by all the inherent codes of Chinese painting; a gay couple gazes upon a dying and bloody crane. For Liang, Chinese painting has descended into an aesthetic code that he can play with and deconstruct at will.

Gao Feng is from Urumqi but has been living in Beijing for more than ten years. We could best describe Feng's painting as a combination of science fiction and Chinese painting. The key character in his works are the "colporteur" or travelling salesman, who goes from village to village selling new products and bringing news from the many different places he visited before, bridging local people with distant and strange places. We can see Feng as something of a temporal "colporteur", his use of cartoon acrylic colours gives a futuristic and alien treatment to a traditional pictorial vocabulary.

These artists, disconnected from the Cultural Revolution which they did not experience are critical towards artists still using its symbols as outdated gimmicks. Those artists who are questioning contemporary China are looking to establish a link between a long Chinese history and contemporary art. Being that China is still in its modernity, the post-modern criticism of China's modernisation we see from artists turns out to be post-traditional, using a well-known but forgotten vocabulary to analyse and criticise the world they are now living in.

后传统 - 杰瑞米

中国当代艺术的产生历程极为独特，其发展轨迹与西方艺术传统大相径庭。

西方艺术史的演变是逐层递进的，受当时社会、政治和审美趋势的影响，各种运动接连不断地发生。与之截然不同，现当代的中国艺术历史受西方风潮的影响，走上了一条背离传统美学的道路。

1966 - 1977年的文化大革命将传统国画视作反革命艺术形式加以摒弃，提倡社会写实主义，用通俗易懂的意象来歌颂革命。1980年邓小平领导的改革大潮开始席卷中国，也为艺术带来了更大的创作自由，导致了学院派的终结。当时的艺术家们致力于寻找自己的艺术方向，从西方思想和艺术中寻求借鉴，从而催生了“玩世现实主义”和“政治波普”。

随着中国的改革开放，70年代出生的新一代艺术家们同文革时期完全不同的国际化氛围中成长起来。社会变革为中国的艺术创作带来了新的素材，但新的问题也随之产生。生活方式的快速西化为大多数中国人带来了一种疏离感，新产生的模式同这个国家的动荡历史断裂开来，促使着艺术家去寻求自身的文化定位和归属。

一部分人致力于填补传统国画同当代文化之间的沟壑，以一种更具连续性的方式重写中国艺术史，避开文革和社会现实主义的元素，将中国传统植入当代艺术的土壤之中。

Art+在本次“后传统”展览中为您呈现的即是这一全新艺术运动的杰出代表。策展的主要意图在于通过展示来自中国不同地区，使用不同媒介创作的艺术家的作品，来传达这一新的艺术追求的广度与多样性。

姚璐的摄影作品从传统的山水画技法中汲取灵感，来表现他所任教的中央美术学院周边望京地区的建筑工地。他的作品乍看颇具迷惑性，细看之下你才意识到那些古风浓郁、雅致简约的“自然”风光原来竟是城市风景。画画面黄山而立的诗意画





面，其实是一位正在建设新世界的民工。

执教于四川美术学院的何剑来自重庆。他关注现代中国的新问题，例如独生子女政策，中产阶级的悲哀，以及“婚礼”系列中表现的西方文化对于中国传统的影响。他所描绘的人物表情冷漠淡然，仿佛置身世界边缘的陌生人。何剑通过中国壁画的技法和传统用色，在宣纸上表现这些主题，从而令他的作品笼罩着一种古典气息，让我们重新思考现代性和回归传统的议题。

郝亮是本次参展艺术家中最年轻的。他在极为轻薄的织物上创作，作品拥有一种柔和平滑的色调。他用一种嘲讽的方式将传统国画中常见的鹤、山、海等元素运用到作品中，却将它们从传统的既定语境中分离出来。出生于八十年代的郝亮丝毫不为国画的传统价值所动：在一幅画中，一对同性情侣凝视着一只血迹斑斑，正在死去的鹤。对于郝亮来说，国画不过是他可以信手拈来，随意解构的美学符号。

来自乌鲁木齐的高风在北京已经生活了数十年，他的作品是科幻与国画风格的杂糅，其主角是奔走四方的推销员货郎图，辗转于不同的村落之间推销各种商品，传递他乡讯息，从而成为连接村民们和外部遥远而陌生的世界的桥梁。高风也可以被视作一位货郎图，卡通丙烯酸颜料的运用为传统的绘画语汇增加了具有未来感和怪诞的处理方式。

这些艺术家们从未受到过文革的影响，因此将利用文革的元素创作视为过时的噱头。他们质疑着当代中国，试图在悠久历史和当代艺术之间架设某种关联。在现代的中国，艺术家们对于中国现代化的后现代式批评更贴近于“后传统”——用一种广为人知却几近遗忘的语汇来分析和批判他们所生活的现实世界。

Gao Feng 高风





Painting Viruses

The series "Past existence" represents Gao Feng's recent artistic achievement. I don't regard the changes Gao Feng has applied to these ancient classic Chinese paintings as a critique against tradition.. This kind of intrusion in the structure and scenes of these paintings carried on through the use of viruses represents Gao Feng's creative approach, and is filled with sarcastic and harsh tones. We can also infer that in his paintings, Gao Feng leaves the task of interpreting the meaning directly to the public. The interpretation of the meanings hidden in the series "Past existence" is the combination and the deepening of the interpretations conveyed by each single classic painting used by the artist.. Perhaps we can interpret it as an "in between" condition, a negation of the mentality which drives people's minds to give interpretations to paintings. It is because microbes can infect any organisms with viruses that Gao Feng's style is imbued with virtual tones, being filled with a nightmarish and surreal atmosphere, but nevertheless disclosing what turns out to be a bigoted world's view.

Microbes in Gao Feng's works give birth to a self-enclosed world, like in the series "Past existence". The world disclosed in this series reveals even more clearly an impasse because of the use of old fashioned antiques. In this space where viruses spread, there is no room for the thought associations ruling the outside world: there is room just for the bizarre changes carried on consciously and meticulously by the artist. The world created by the artist belongs to the artistic realm, but it represents a challenge to our common understanding. The rules of Gao Feng's game lead people to perceive that even if life has already been given an established sequence, "Past existence" can stimulate the birth of brand new spiritual changes. The series "Past existence" combines classical Chinese paintings with viruses of various types, brings together rational and irrational elements. On this basis the interpretation of the artworks' meaning completely belongs to the viewers who actively express their opinion independently from the ideas of the artist. Despite this, viewers are not able to free themselves from the difficulty of "giving an interpretation to the meaning of the artworks" wisely orchestrated by Gao Feng.

Everyone has already lost the right to search the ultimate meaning of these paintings, because they have become history, a process in which human beings continuously produce new meanings. The highest risk of the series "Past existence" is trying to keep the interest and curiosity of the public alive. This is also a major challenge for the work of Gao Feng. This leads us to examine the issue of the public nature of these works, and whether these ancient paintings and Gao Feng's viruses would be considered successful also in different cultural and historical contexts. This issue still remains valid also for the series "Mischievous reality" which shows Gao Feng's interventions on reality. Painting and art are means to exercise human beings which don't match with the worry about the interpretation of

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Acrobat Playing with kids / 生物杂技戏孩图
Acrylic on Canvas / 丙烯, 帆布 120x150cm 2007

Salesman 2007A2 / 生物货郎图2007A2
Acrylic on Canvas / 丙烯, 帆布 120x150cm 2007



meanings. Art embraces the sense of pleasure derived from painting, derived from the viewers' direct observation through their senses. Therefore the value of art consists of the continuous adjustment of the interpretations of art's meanings.

The series of paintings "Past existence" is the faithful copy from the point of view of the structure and of some details of some of China's ancient classic paintings. This series gave me a new opportunity to appreciate the charm of ancient masterpieces. He exquisitely copied and at the same time changed these classic paintings, being able to arise my enthusiasm to watch these works much more than true to life copies would do. Therefore Gao Feng's paintings don't reveal any wide-ranging cultural issues; on the contrary they do reveal personal taste and inclinations. Maybe this aspect can help the viewers understand why Gao Feng has carried on "his infections under the form of viruses" so painstakingly.

The small scale reproductions of Gao Feng's series "Past existence", don't give justice to the quality of Gao Feng's works. So, in order to understand the paintings it is necessary to have a look at the real works. The reason why I want to stress this point is that the series "Past existence" from its size to its technique can easily lose its charm if seen in the form of reproductions. This also attests to Gao Feng's painting technique maturity shown clearly in the series "Past existence," and able to fully express the unique nature of this kind of painting. The artist has gone through a painstaking process to create these works. Looking at the number of paintings produced by Gao Feng, we assume his complete devotion to art. This can also be the reason why Gao Feng has gone through different changes one after the other in a relatively short period of time, thus letting his viruses spread more and more. The use of traditional painting as a turning point is not only Gao Feng's characteristics. But, there still is something inexplicable about these various kinds of "viruses": herein lies their attractiveness. Gao Feng's viruses don't have anything to do with history of art or reality. So viewers can feel puzzled by their sight. The only possible way to avoid this feeling, is avoiding interpreting. The fact that I don't have anything to say about Gao Feng's series "Past existence" proves my enthusiasm towards his works.

The series "Past existence" attests to the maturity of Gao Feng's "virus" paintings. This series allowed Gao Feng's micro organisms to play a more and more decisive role. The success obtained by these micro organisms is not just a personal success. These viruses are successfully infecting also the Chinese painting market becoming hotter day after day. The fact that Gao Feng's viruses continuously spread make them appear a kind of contemporary fantastic story.

Shu Yang

Zhongkui's Outing in Snowy Night / 生物钟植雪夜出游图
Acrylic on Canvas / 丙烯, 帆布 120x95cm 2008



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2007



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Resting in the Shade, Acrylic on Canvas / 生物槐荫消暑图, 丙烯, 帆布
Acrylic on Canvas / 丙烯, 帆布 120x150cm 2007

Salesman 2007D / 生物货郎图 2007D
Acrylic on Canvas / 丙烯, 帆布 120x150cm 2007

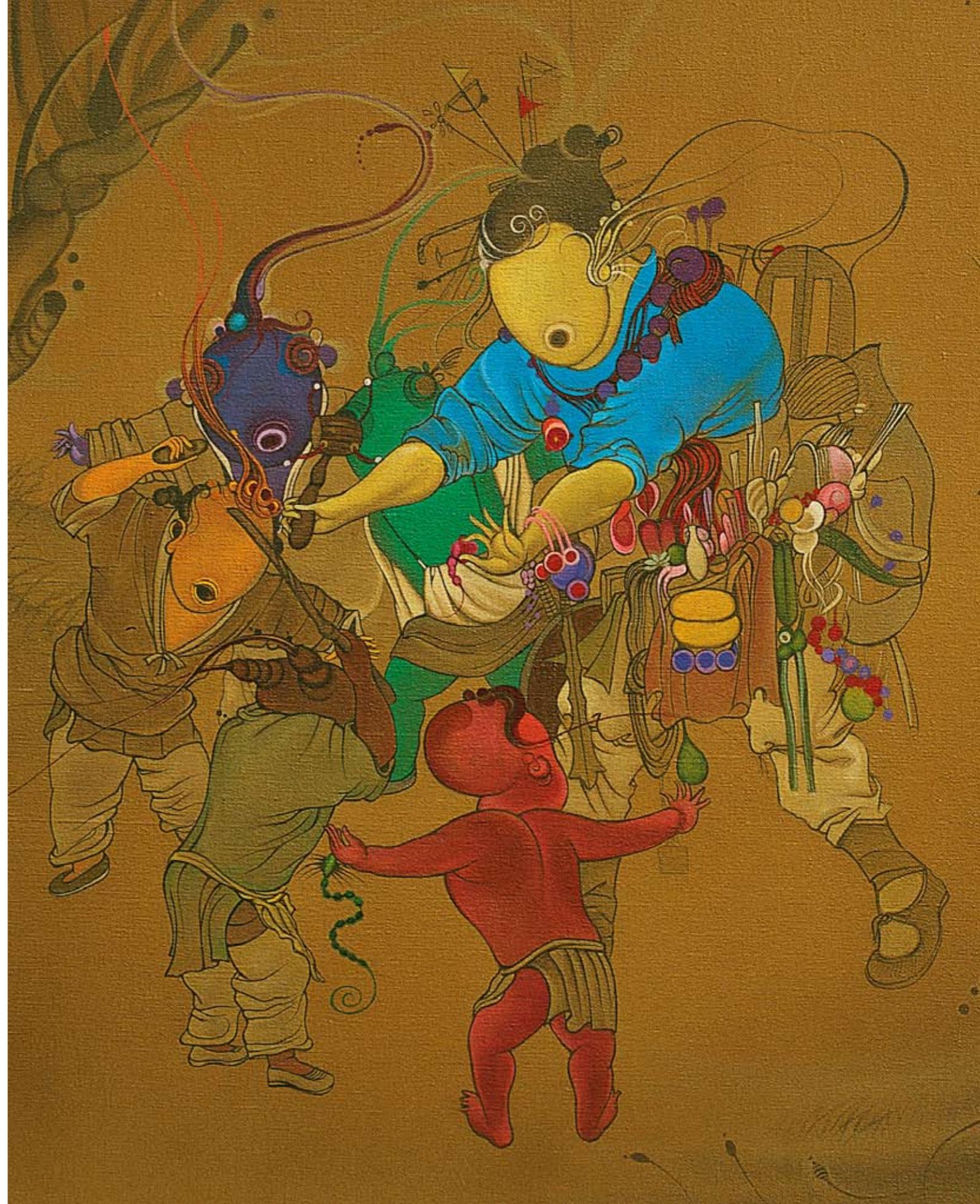


《生物四季货郎图》将明代的《四季货郎图》中人物形象转换为高风招牌式的面孔，将其中的物品转换为微观生物的形象。高风的这种手法，也同样运用在《前世》系列绘画里中国古代山水画中的景物描绘上。微生物形象在所有这些画作中的出现，使它成为“中国古代绘画病变”的“病毒”。《前世》系列借用了中国古代经典绘画作品作为基底，用微观生物形象对其进行改造。这些古代绘画所呈现的平面化造型，使图案化的微生物造型很容易与之结合起来。

这种对绘画中形象和场景的病毒式侵入，是高风艺术创作的基本态度，带有调侃和破坏性的倾向。我们并不需要强调太多的绘画内容，就可以从高风的绘画作品中看到对解读意义的虚无态度。或者说高风在其绘画中，将对意义的探索工作脱手给观众自己。《前世》系列的意义解读可以结合每幅古代经典绘画的意义予以延伸，也可以指将其解读为一种装饰性的绘画改造，或者作为百无聊赖的绘画游戏。也许可以将其理解为意义解读的临界状态，是对“意义解读”这种思维方式本身加以否认的消极方式。正因为微生物形象对任意形象可以进行肆无忌惮的病毒性蔓延，使高风所虚拟的带有超现实主义恶梦风貌的作品方式成为一种具有偏执狂倾向的世界观。

高风的艺术创作既借助于已有的传统视觉图像，也表现现实的生活世界，富有重要学术价值的是，无论是对前者的重新复写（创造），还是对后者的（借助于病菌、病毒等微生物的）主观表现，他都超越了作为间接经验的图像来源和作为直接经验的亲身观察的自足性和唯一性。

Salesman 2008-1 / 生物货郎图2008-1
Acrylic on Canvas / 丙烯，帆布 120x150cm 2008



Gao Feng

Exhibitions:

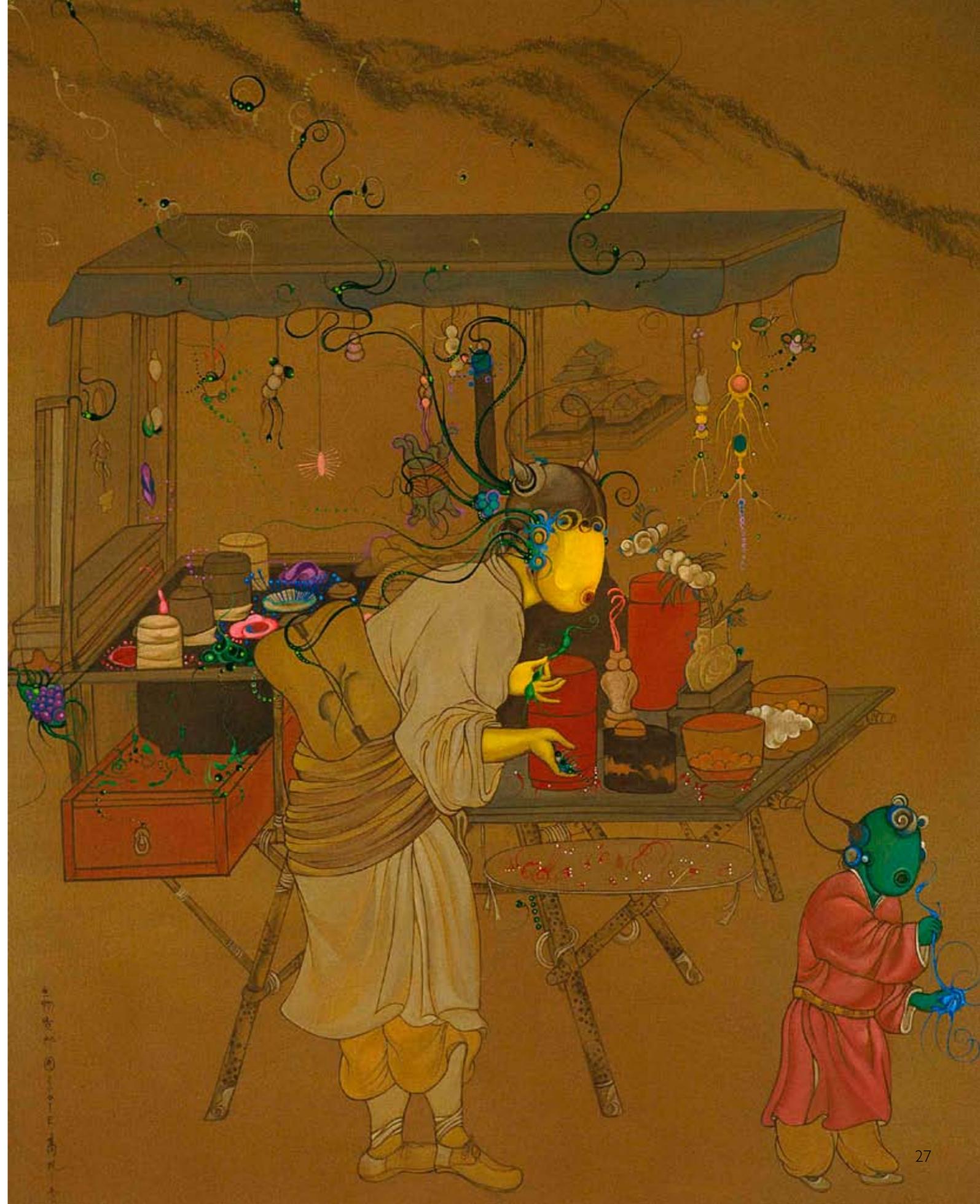
- 1997 "Silk Road Scenery" Solo Exhibition Beijing
2000 "Breath" Performance Beijing, Songzhuang
2001 "Magnificent" Performance Beijing, Tongzhou
2001 "Salt" Performance Beijing, Shangrila
2002 "Orange" Performance Beijing, Dashanzi 798
2002 "My magnificent, my ass" Performance Beijing
2002 "Dazzle" Performance Guangzhou
2003 "Today Art Museum First Young Artist Exhibition" Beijing
2003 "Boulevard" Onstage Performance Festival Beijing, Dashanzi 798
2004 "Vigorous" / Contemporary Art Exhibition Beijing, Cooperative
2005 "Softism" Exhibition Beijing, Soca Gallery
2005 Gaofeng Solo Exhibition Beijing, Tanglin Gallery
2005 "First Beijing Contemporary Painting Group Exhibition"
Beijing, Dashanzi 798
2007 "Mosaic of Contemporary Art" Exhibition Beijing, Vanessa Art Link
2007 "Past existence-Present life" Hanmo Art Gallery, Beijing, Dashanzi 798
2007 "Animamix: From Modernity to Eternity" MOCA Shanghai
2007 "Group Exhibition" Mo Gallery, Beijing, Dashanzi 798
2007 Yueliang He Museum, Beijing

高风

群展:

- 1997 丝路风影是行, 个展, 北京
2000 呼吸, 行为, 北京宋庄
2001 - 02 灿烂, 行为, 北京宋庄
2001 盐, 行为展, 北京
2002 橙子, 行为展, 北京
2002 炫, 广州,
2003 今日美术馆首届青年美展, 北京
2003 第一届大道现场艺术节, 北京, 798艺术区
2004 当代权冲艺术展, 北京
2005 高风个展, 北京宋庄
2005 示弱主义展, 北京索卡当代空间
2005 北京首届当代职业艺术家绘画联展
北京仁画廊
2006 798常规展, 方音画廊, 798艺术区
2007 马赛克当代艺术展, 北京华艺沙
2007 前世今生展, 世纪翰墨
2007 未来的艺术-上海国际动漫双年展
上海当代艺术馆
2007 墨画廊推荐展, 798艺术区
2007 动漫美学超连接, 北京月亮河艺术馆

Salesman 2007E / 生物货郎图2007E
Acrylic on Canvas / 丙烯, 帆布 120x95cm 2007





Hao Liang 郝量

New decoding of Literal Context... Hao Liang's paintings.

When discussing Chinese traditional paintings, there will always be some works painted by a scholar or an intellectual coming into people's mind at once because intellectual style has dominated the Chinese fine arts for hundreds of years. Starting from the Tang or Song Dynasty up until to the Qing dynasty, intellectual style painting witnessed the development of the Chinese Traditional paintings. So we shall not ignore the literal style when we talk about Chinese traditional paintings, but at the time artistic trends from abroad merged with these styles. What kind of situation will the intellectual style develop toward? You will get a quite good answer as watching Hao Liang's paintings. Definitely it's not from the understanding of the intellectual style but from the angle of a young artist born in the 80s.

When viewing Hao Liang's work for the first time you may not be immediately impressed. The artist uses a traditional background, without vivid colour and nothing crazy to catch people's attention, but when drawing closer and looking carefully, it is the 'naughtiness' of the content that grabs your attention. Using the crane as a phallus and the Chinese stone as a bottom. It is the subtleness of the obvious contrast between traditional styling and contemporary themes in which you find a place to ponder the work.

Wang Yong Cheng

One With Another / 彼与彼
Ink on Silk Scroll / 水墨, 绢本 75x75cm





提起中国画,相信很多人脑海中瞬间浮现出来的都是文人画的图样,因为,文人画毕竟“统治”了中国画坛数百年。自唐宋,至元、明、清,从起始到成熟,再到衰弱,文人画见证了中国画的发展。提起中国画,就不应该忽视掉文人画。那么,在国外艺术思潮狂澜般涌入的年代,文人画当如何面对呢?读郝量的作品时,相信会有一种颇好的解答方式。当然,不应是站在文人画的立场上,也不是站在文人画的概念上,而是站在一位80后年轻艺术家的一面,看看他作了怎样有趣的解释呢?

置身郝量的作品前,正如他名字一般,有一种分“量”。初临画前,或许你的心情是有“分量”的,古色古香的基调,并不明快的色彩,没有“疯狂”地吸引着人们的眼球,如果置身近前,品读之后,才惊奇地发现,这位80后睿智的年轻艺术家是如何奇迹般地构思,甚至是调皮似地构想,并且在传统与现代这本来就很鲜明,很调侃的对比之中,找到自己落脚点的。当我们看到作品中那传统技法勾勒晕染的水纹时,并不会想到那些繁冗的技术心法和口诀,而强烈吸引着你的是那个正在潜水的少年;或者古城墙下的自行车边,为什么会蜷缩着受伤的仙鹤。这一切又是艺术家内心深处受到了怎样的触动呢?漂浮在水面悠闲的少年,突然飞过的仙鹤,又揭示着艺术家内心怎样的神秘呢?

Play with Crane / 戏鹤图
Ink on Silk Scroll / 水墨, 绢本 75x75cm



Hao Liang

Exhibitions:

- 2003 Exhibition of Chinese traditional painting from sichuan fine arts institute, Hong Kong
- 2004 Exhibition of outstanding works of Marie's fine art scholarship's winners
- 2004 10th National Fine Arts Exhibition, Chongqing.
- 2006 Highest place of Graduation works in Sichuan Fine Arts Institute, Chongqing.
- 2006 Graduate student of the year in annual exhibition of graduate students in Sichuan Fine Arts Institute, Chongqing.
- 2008 Union exhibition of graduate students from Sichan and Guangzhou Fine Arts Institutes, Chongqing.
- 2008 80s contemporary arts nominated exhibition, Shanghai

郝量

群展:

- 2003 年川美中国画香港秀
- 2004 年马利艺术奖学金获奖作品展
- 2004 十届全国美展重庆展
- 2006 川美毕业创作最高奖
- 2006 川美研究生年展获研究生年度奖
- 2008 川美广美两校研究生连战
- 2008 川美广美两校研究生联展
- 2008 80当代艺术提名展上海

Peach Blossom I / 桃花开 1
Ink on Silk Scroll / 水墨, 绢本 75x75cm



Staring I / 望着它 1
Ink on Silk Scroll / 水墨, 绢本 75x75cm

He Jian 何剑



The radical changes that occurred in China over the last twenty years created many contradictions inside Chinese culture. These contradictions and the way people's mentality evolved over this time is the main subject of my artworks.

My works aims to create a temporal confusion in cultural space, using humor and narration to express my themes.

Generally, there are two kinds of themes in my works: one is the presentation of instants of urbanity.

In these kinds of works, there are usually two or three people but the structure of the composition needs to have a crowded aspect. I emphasise presentation of the subtle relationship between the characters with a complex mind-set. The traditional facial expressions and texture makes the people seem speechless and melancholic, which connects them anonymously with the audience.

Another theme in my work is that of autobiographic narration. It talks about my recollection of the past, appealing to both a familiar feeling but also an alienating one. It makes my work keep a certain distance from reality as I wish it to be, so as to attach to the soul and console the heart.

He Jian
2007-11-12

Previous page / 上一页:

Wedding 5 / 婚纱 5

Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 122x90cm, 2005

Face 16 / 面孔 16

Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 165x122cm, 2008





作品自述

中国社会在强势文化渗入后，人的文化-心理结构面临巨大转变而又在短时间得不到修复时的矛盾状态是我作品关注的主题。

同时我的作品承载着一定的时间感和文化上的空间性，并惯用一种调侃、戏拟的叙事方式表达作品的主题。

我的作品主题大致有两类：一类是直接表现当代都市人生活的瞬间化片断。画面多以两三人为主，并以一种紧张的构图挤满画面。我着力表现人物间的微妙关系和复杂心态，带有传统基因的人物表情和画面肌理让人觉得沉默而感伤，这种没名的情绪意在和观众有一种心灵上的交流；另一类主题则是带有某种自转式的叙事。其主题源于我对往事的记忆，并掺杂着既熟悉又疏远的感觉而呈现出来。我想这依旧与我希望作品内容能与现实社会之间保持一定距离有关，以此得到心灵的附着和内心深处的慰寄。

何剑

2007-11-12

Spring / 春

Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 165x122 cm, 2008



Home No.4
Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 140cmx160cm 2007



Feet of Great Wall
Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 137cmx167cm 2007

Next page / : 下一页
No Title / 无题

Chinese Pigments and Ink on Park Paper / 水墨 'Park' 纸 97x131cm, 2007

He Jian

Exhibitions:

- 2007 Face East . Robischon Gallery, USA.
- 2007 Sichuan School of painting 30 Years, Beijing, China
- 2007 Word of Mouth from the Four Corners - The 3st Guiyang Biennial Art Exhibition, Guizhou, China
- 2006 The Self-made Generation: A Retrospective of New Chinese Painting 2005, Shanghai Zendai Museum of Modern Art, Shanghai, China
- 2005 Living in the World - Solo Exhibition by He Jian ,Art Seasons Gallery, Beijing, China / Singapore
- 2004 L'un, L'autre -Contemporary Art Exhibition, Toulouse, France
- 2004 Ideal of New Generation---Chinese New Generation Artist Award Exhibition, He Xiangning Art Museum, Shenzhen, China
- 2002 Art in History and Today, Opening Exhibition of Chongqing Art Museum, Chongqing, China
- 2001 Chongqing Chillis, Kassel, Kulturbahnhofs, Germany
- 2001 Huang Binghong Prize for New Sprouts of Chinese Painting, Beijing, China
- 2001 "Models- Paintings on the Frame", The 1st Chengdu Biennial Art Exhibition, Chengdu Contemporary Art Museum, Chengdu, China
- 1999 Renew China - New Look of Chinese Painting from Sichuan Fine Arts Institute, Soobin Art Gallery, Singapore
- 1999 Calm Existence, the Art Museum of Sichuan Fine Arts Institute, Chongqing, China

何剑

群展:

- 2007 面向东方 (Robischon画廊 美国)
- 2007 四川画派三十年 (中外博艺画廊 北京)
- 2007 口传与耳闻的四方 第三届贵阳艺术三年展 (贵阳)
- 2006 自我造局 - 2005中国当代绘画展 (证大现代美术馆 上海)
- 2005 尘世 - 何剑个展 (季节画廊 北京/新加坡)
- 2004 少年心气 - 中国新锐绘画奖作品展 (何香凝美术馆 深圳)
- 2003 彼此 - 当代艺术展 (图鲁兹 法国)
- 2002 耐人寻味的艺术 - 重庆美术馆开馆展 (重庆美术馆 重庆)
- 2002 样板·架上 - 首届成都双年展 (成都现代艺术馆)
- 2001 黄宾虹奖 - 中国画新秀作品展 (北京)
- 2001 重庆辣椒 (卡塞尔Kulturbahnhof 德国)
- 1999 更新中国 - 来自四川美院的国画新感受 (斯民艺苑 新加坡)
- 1999 冷静存在 - 三人作品展 (四川美院美术馆 重庆)



HE JIAN
2007



Yao Lu 姚璐



Yao Lu was born to painter parents in Beijing in 1967, and began to paint at a very early age. In 1987, he was accepted by the Central Academy of Fine Art's print-making department as a bachelor degree student. Majoring in woodcut, he took an interest in black & white images, which led him to the world of photography. After graduation, Yao Lu became a photo editor in a news agency. At the same time, he started to systemically teach himself the art of photography.

In 1998, Yao Lu began the master's degree program in photography, which was operated jointly by the Central Academy of Fine Arts and Queensland College of the Arts. Graduating in 2000 with a master's degree in visual art from Queensland College of the Arts, he began teaching in CAFA's Photography studio as a lecturer.

Since 2000, he has been producing artworks and taking part in a series of exhibitions.

Yao Lu has always tried to find his own visual language. At present, he is still trying to show the contemporary era through Chinese traditional culture.

作者自述

我1967年出生在北京，由于父母全是画画的，所以我从小就接触绘画，并于1987年考上了中央美术学院版画系，学的是木刻，对黑白画面产生了兴趣，也由于这个原因，也迷上了摄影。

毕业后在一个报社做编辑，进行新闻报道拍摄同时自学摄影技术，1998年考上了中央美术学院于澳大利亚格里菲斯大学昆士兰艺术学院联合举办的摄影硕士研究生班，2000年获得昆士兰艺术学院视觉艺术硕士学位并成为中央美术学院设计学院摄影工作室的讲师。

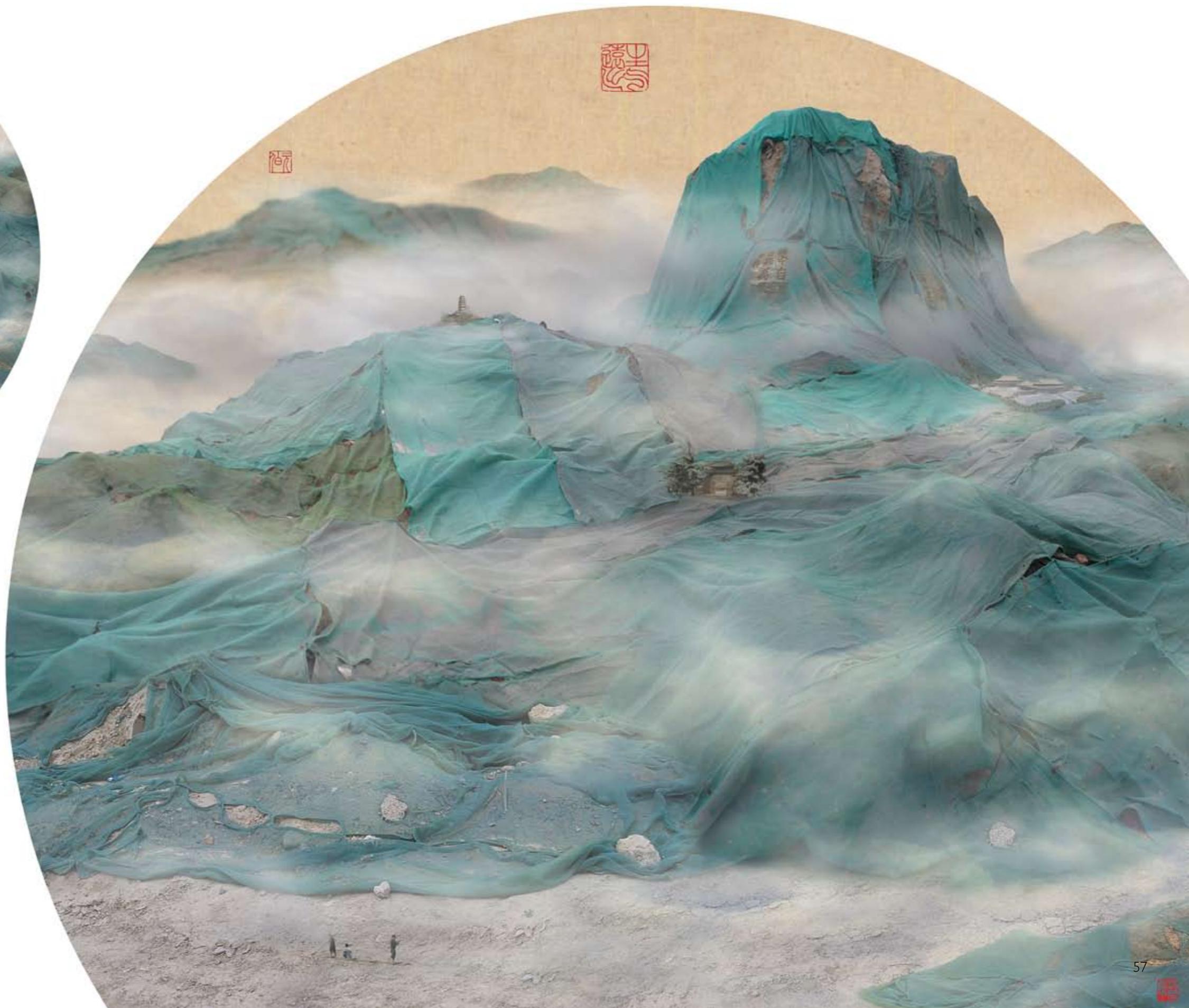
从2000年至今一直做艺术创作，参加了一系列的艺术展览，极力想找到一个自己的艺术语言。目前，仍尝试着以中国文化角度入手，表现当代的时代面貌。最近几年参加的一些展览，有个展和联展并参加作品拍卖。



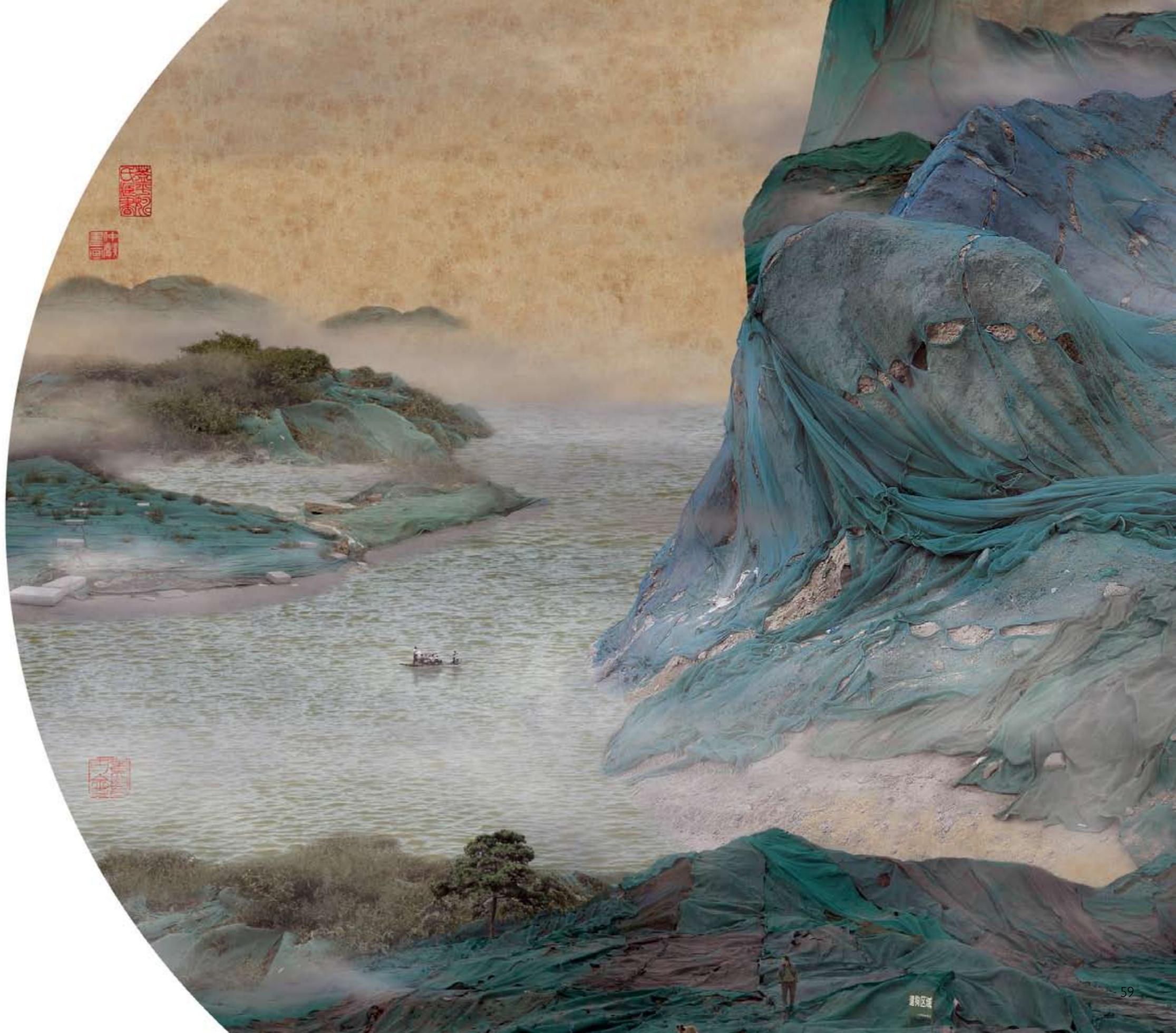
Landscape in China-Waterfall besides Cliff / 松岩观瀑图
C-print, 120x120cm ed.8, 80x80cm ed.10, 2007



Landscape in China-Foggy Xishan Mountain in Autumn / 溪山秋霭图
C-print, 120x120cm ed.8, 80x80cm ed.10, 2007



Landscape in China-Rivers & Mountains / 重江叠嶂图
C-print, 120x120cm ed.8, 80x80cm ed.10, 2007



Landscape in China-Cloudy Cliff / 清崖横云图
C-print, 120x120cm ed.8, 80x80cm ed.10, 2007

姚璐

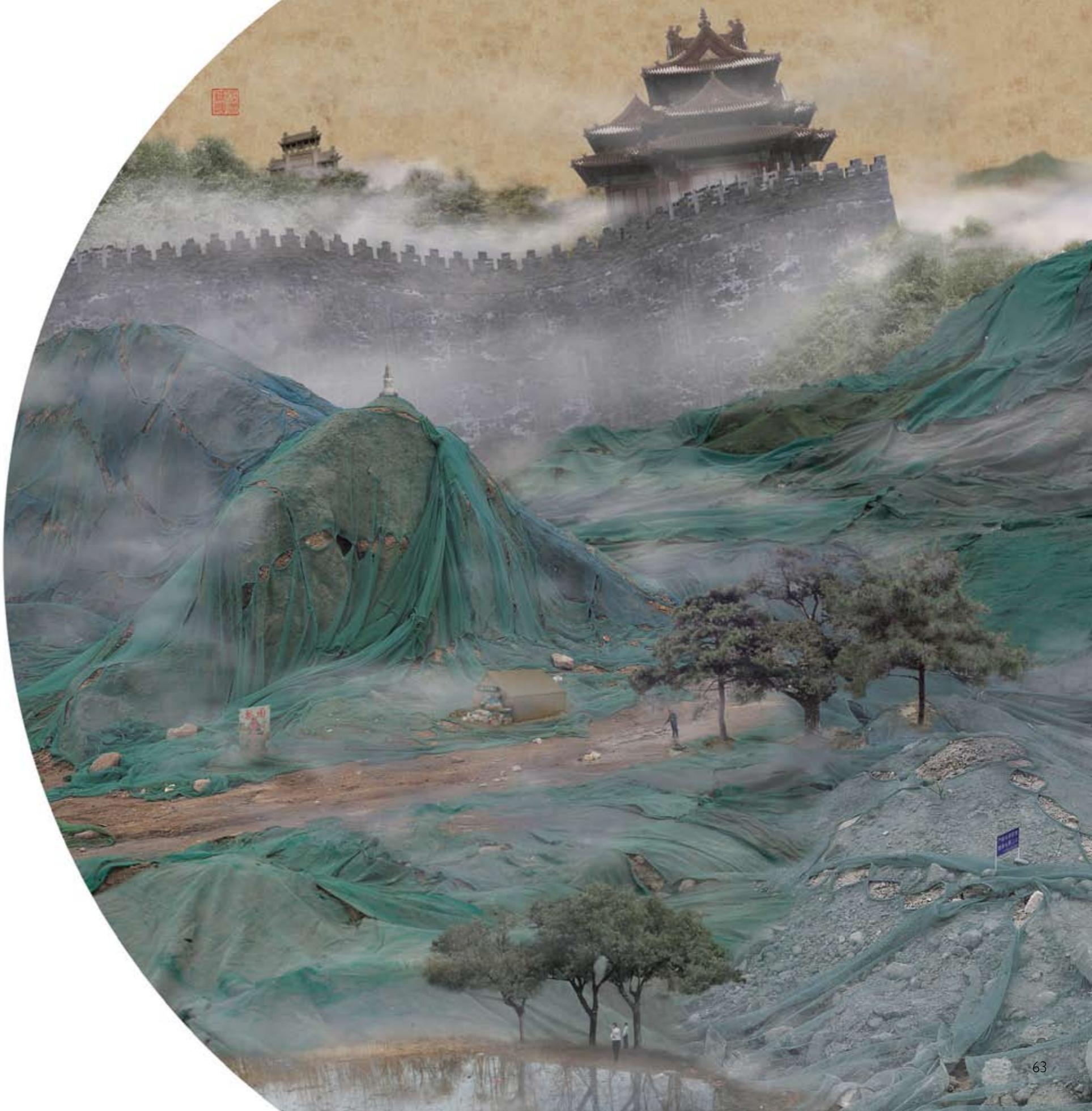
展览:

- 2008 《新北京画廊陈列展》北京, 中国
美国休斯顿国际摄影节
- 2007 《当代视角》1998—2008 休斯顿, 美国
《越轨汉字》北京, 中国
《昨天》图片展 北京, 中国
《光荣与梦想》567艺术展 北京—柏林—巴黎—比利时
《缺席》北京, 中国
《景点》北京, 中国
《连州国际摄影展》广州, 中国
- 2006 “这些”姚璐影像作品展 平遥, 中国
策划平遥国际摄影节中央美术学院学生作品展 平遥, 中国
“后事实”姚璐王川影像展 北京, 中国
新西方主义—中国当代艺术在北京艺术展 北京, 中国
- 2004 涉—中央美术学院师生作品展, 平遥国际摄影节 平遥, 中国
- 2003-04 这些/那边—王川/姚璐影像作品展 北京, 中国
机逢—中央美院摄影教师及客座教授摄影艺术展 北京—上海—南京, 中国
- 2003 “空间及其延伸”多科艺术品展览(2) 格雷兹, 奥地利
今日中国美术大展, 中华世纪坛 北京, 中国
- 2000 “第一印象”摄影展 北京, 中国
- 1997 “空间及其延伸”多科艺术品展览(1) 格雷兹, 奥地利
CHINA NOW 摄影展, 布里斯班, 澳大利亚
王川、姚璐、老刘三人摄影展 北京, 中国
- 1996 '96现代版画联展, 中国北京
- 1993 中国高等美术院校版画巡回展, 北爱尔兰
中国版画版种大展、全国第五届三版展 西安, 中国

Yao Lu

Exhibitions:

- 2008 Photofest, Houston, USA
- 2007 Retrospective Exhibition of Xin Beijing Art Gallery, Beijing, China
LIANZHOU INTERNATIONAL PHOTO FESTIVAL 2007, Lianzhou, China
SIGHTSEEING, Beijing
ABSENCE EXHIBITION, Beijing
GLORY AND RECORDS 567 ART EXHIBITION, Beijing, Berlin, Paris, Belgium
YESTERDAY PICTURE EXHIBITION, Beijing, China
ABERRANCE OF CHINESE CHARACTER, Beijing, China
- 2006 THESE—Images from YAOLU, Pingyao, China
Curated Photography exhibition of students in the Photography Dept., School of Design, CAFA, Pingyao, China
THE POST FACT Images from YaoLu & WangChuan, Beijing, China
NEW CHINESE OCCIDENTALISM—China Contemporary Art in Beijing, Beijing, China
- 2004 Pingyao International Photography Festival, Pingyao, China
WADE—Photography Exhibition of Students and Lecturers in the Photography Dept., School of Design, CAFA, Pingyao, China
THESE THERE—Images from YaoLu&WangChuan, Beijing China
- 2003-2004 ENCOUNTERS—Photography Art By Photography Lecturers And Guest Professors of the Photography Dept., School of Design, CAFA. Beijing-Shanghai-Nanjing, China
- 2003 Multi-medium Art Exhibition “Space and Transportation”(2), Graz, Austria
CHINA ART TODAY, Beijing, China
- 2000 Impression I, Beijing, China
- 1997 Multi-medium Art Exhibition “Space and Transportation”(1), Graz, Austria
“China Now” Photography Exhibition, Brisbane, Australia
WangChuan, YaoLu, LaoLiu Photographic Exhibition, Beijing, China
- 1996 Exhibition of Modern Printmaking, Beijing, China
- 1993 China Art Academies printmaking Exhibition, North Ireland
Three Kinds Print Work Exhibition, Xi'an, China



Landscape in China-Spring in Town / 城春览胜图
C-print, 120x120cm ed.8, 80x80cm ed.10, 2007

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